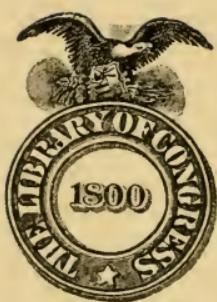


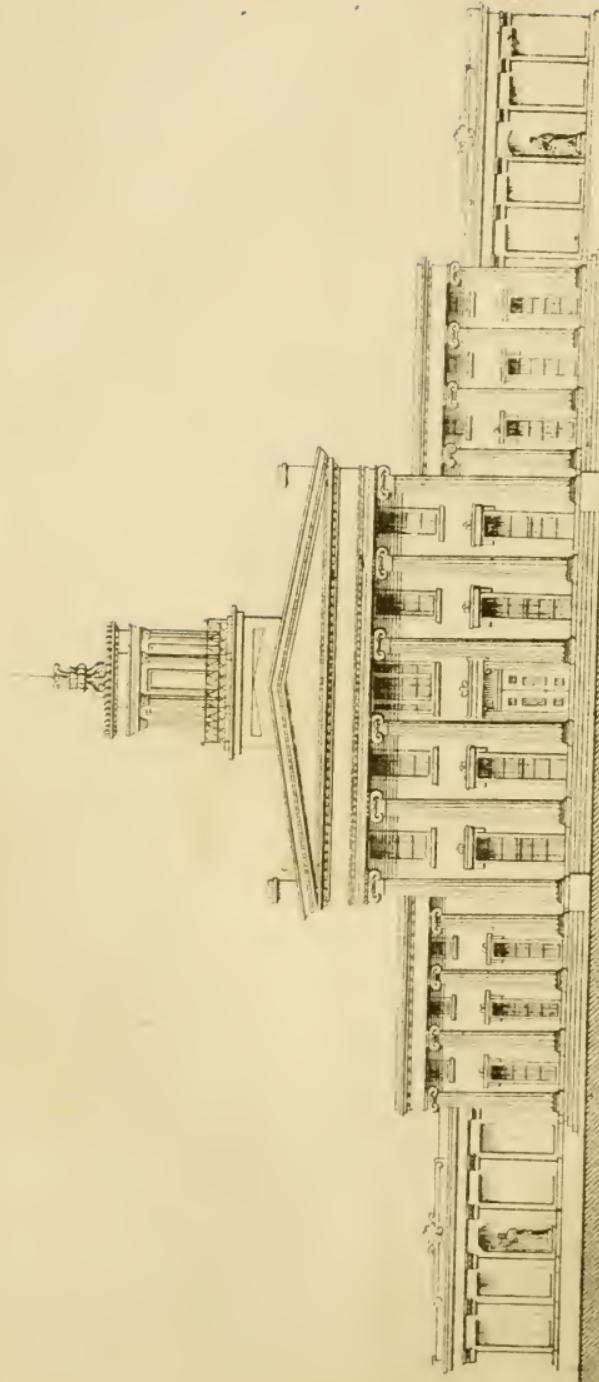
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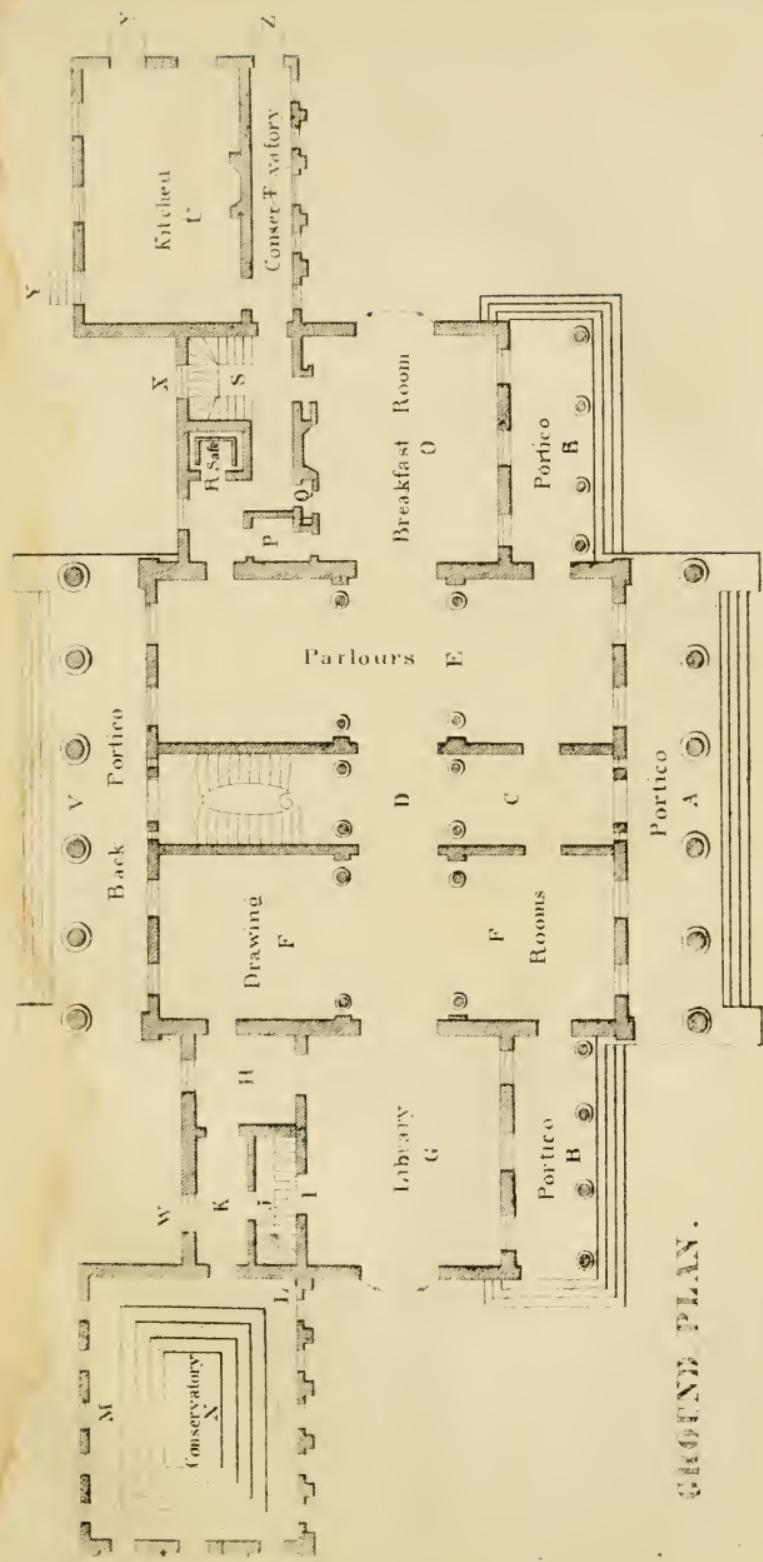


3295



PHIL - ELLENA.

*The country seat of George Washington, at Mount Vernon, in the County of Fairfax, Virginia.*



GROUND PLAN.



*see v. 7875 vol 2*  
A

BRIEF DESCRIPTION

OF

P H I L - E L L E N A ,

THE

COUNTRY SEAT OF GEORGE W. CARPENTER,

AT

GERMANTOWN, PHILADELPHIA COUNTY, PENN.

---

Situate on the Germantown Main Street, about seven and a half miles from the city. Commenced in 1841, and finished in 1844.



PHILADELPHIA :  
PRINTED BY BARRINGTON AND HASWELL.

1844.

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## P R E F A C E .

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THESE pages are intended for gratuitous distribution, and are written as a compliment to the Artists, Mechanics, and Labourers, employed in erecting and finishing the various buildings, furnishing materials, and laying out the grounds, &c. There will no doubt occur, in the haste of publication, some omission of names, which it is hoped will be attributed to an oversight, as every name will be given which can be recollected, and no one will be intentionally omitted.

GEORGE W. CARPENTER.



## PHIL-ELLENA.

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THE grounds on which the Mansion and other buildings are erected contain about 36 acres. The front on the Main street of Germantown is about 600 feet, and is enclosed by a stone wall about 3 feet high, on which is erected a fancy fence richly ornamental, made of red cedar, and painted white. There are 3 large circular gates, with 14 heavy massive posts with Gothic vases of large size. The gates at each end are used for carriage ways, and the centre gates for foot ways. The lawn in front of the building is large, and ornamented with fine forest trees interspersed with evergreens and shrubbery. The forest trees embrace some of the finest specimens of the elm, beach, sycamore, linden, tulip and English poplars, cedars, pines, &c., &c.; and the walks bordered with balm of Gileads, Norway spruce, silver pines, arbor vita's, Irish yews, and others.

The mansion is situate about 200 feet from the front fence, in the centre of the lot; on the north of it is a summer house of octagonal form, supported by 8 fluted columns with antique caps, built over an ice-house, and surrounded by a grove of trees. On the south is a Grecian temple with porticos back and front, each supported by 4 fluted columns with antique caps of composite, in which the cap of the columns of the Tower of the Winds is the base. This temple is intended for a museum to contain cabinets and collections in the various branches of natural history, arts, and sciences. On the south of this is a hot house in two apartments covering a large area; in the rear of which is attached a shed covering 6 large furnaces for anthracite coal, by which heat is communicated through flues to regulate the temperature within the inclosure. The inside is fitted up with staging for plants, and a margin on each side of about 4 feet wide used as a vine border for grapes. The rafters and uprights are all trellised with strong iron wire, and each rafter supports a different vine, embracing all the finest varieties of foreign grapes;—large cisterns above and below ground, holding over 6000 gallons of water, with pumps and hydrant pipes are in constant requisition to water the extensive collection of exotics contained in the green house.

The mansion house is of the Grecian order, commanding a view of the spacious lawn in front and of

the street on which it is bounded. The whole front of the building is about 165 feet, with large porticos back and front; also fourteen Ionic columns front and six back. It consists of a main building 101 feet in the clear, and two wings attached of 54 feet. The wing on the south is used as a conservatory, and that on the north as a kitchen, with a conservatory front, corresponding with the south wing. The following letters will briefly recapitulate and describe the various parts of the mansion.

A. *Front Portico*, supported by 12 Ionic columns, with capitals, from the example of the Temple of Minerva Polas, which constitutes one of the porticos from the Erechtheon Temple at Athens.

B. *Porticos of North and South Wings*, each supported by 4 columns and capitals, from the example of the Ionic Temple near the river Illisus at Athens.

C. *Hall*, 11 by 20 feet, with triangular panneled ceiling and enriched cornice and mouldings in stucco.

D. *Saloon*, with sliding doors communicating with parlors and drawing-rooms; the ceiling divided by a rich Grecian entablature, supported by 4 Scagliola columns and anteas; also decorated with reed and arabesque ornaments, forming the centres for chan-

deliers. The side walls panneled, the ground work being divided in blocks of variegated marble. At the entrance are the figures of Peace and Plenty on the side walls in medalions, executed by the distinguished artist Monachesi of Italy, taken from Raphael's fresco painting in the hall of the Vatican at Rome. From the centre of the ceiling is suspended an eighteen branch chandelier of the manufacture of Cornelius & Co., and highly creditable to their establishment for its rich and superb finish. The floor of the hall is covered with oil cloth in one piece, designed to match the Scagliola columns. The staircase, which commences about the centre of the hall, is of elliptical form, with continued railing to attic story. The banisters are richly carved, and surmounted with mahogany railing. The stairs, from landing to attic, covered with a velvet Saxony carpet, double bordered; on the first landing is a Franklin Window, with stained glass, executed by Mr. Gibson of New York, who is entitled to great credit for the superiority and beauty of his work in this and other parts of the building. The principal subject in this window is the picture of Aurora, by Guido. The side lights of this window, as well as the side and top lights of the front and back doors, are filled with trophies of game and fish, fruit and flowers; the whole of the colours of the richest and most permanent kind are burnt in the glass, and renders them almost as enduring as time. The doors opening in the various rooms from the hall are painted in imi-

tation of oak and oak root, designed to represent strength and durability, are executed in a masterly style by John Gibson of Philadelphia, who has acquired a high reputation, and much celebrity, for his skill in the imitation of the various kinds of wood used in ornamental work. The great art of the painter in this branch consists not merely in the laying on of the various colours, but in the adaptation of tints which will contrast and harmonize not only with themselves, but also with the uses and character of the various apartments. Mr. Gibson has not only succeeded most admirably and effectually to make a correct imitation, but also in keeping up such tones as to secure a combination of beauty and harmony throughout the building.

E. *Two Parlors* on the right of the hall, containing about 912 square feet, with 5 windows extending to the floor, an enriched entablature supported by 4 Scagliola columns and antea. The ceilings are decorated with arabesque ornaments, intermixed with flowers, butterflies, &c., forming a compartment, in the centre of which are paintings of circular form, representing in front room Philosophy, and the back room Poetry, taken from Raphael's fresco painting in the halls of the Vatican. The frieze is divided in hexagonal form, in the centre of which are birds, flowers, &c. These ceilings, as well as all of those on the first and second floor, are drawn true to nature and art by the talented and far-famed Mona-

chesi; all the doors in these apartments are in imitation of satin wood, the tones of which have the lightness and vivacity so characteristic of the several apartments. In the centre of the entablature is suspended one of Cornelius's 18 branch chandeliers; on the north side are mantels of statuary marble, back and front richly carved and ornamented, representing a basket of flowers on the frieze, and clusters of Morning Glories on the pilasters, executed by Thomas M. Birchell, who received a medal for the same at one of the exhibitions of the Franklin Institute. On the top of the mantels to the ceiling are French plate mirrors, with rich ornamental gilt frames, by Robinson of Chestnut street. The floors are covered with rich Wilton carpeting with double borders. The furniture are rose-wood Gothic sofa tables, with Egyptian marble tops; chairs, ottomans, sofas and lounges, with embroidered needle work covering; a fine finished statue of Apollo from the pure white statuary marble of Italy, executed by Pozzetto; a pier table, with several hundred small blocks of polished marble, all from different localities and from various parts of the world, manufactured in Italy, and accompanied with a record describing their qualities and localities; several beautiful devices of shell-work, of flowers, fruits, ancient temples, &c.

F. *Two Drawing Rooms* on left of hall, same dimensions as parlors, with two recesses, in which are French plate pier glasses, 120 inches by 40, with

superb frames by Robinson. The ceilings of both rooms ornamented with carved work and paintings decorated in the Elizabethian style, intermixed with grape vines, birds, peacock feathers, &c., &c. The centres of octagonal form, representing in the front Justice, and in the back room Piety or Theology, from Raphael's fresco paintings in the hall of the Vatican. The cornice frieze is ornamented with shells, flowers, heads, &c., &c. All the doors in these apartments are in imitation of elm root, whose richness and variety of colours harmonize with the elegance and magnificence of the whole, and which reflect great credit on Mr. Gibson's taste and skill. In the centre is suspended an 18 branch chandelier of Cornelius, similar to the parlors. The furniture in these rooms are rose wood of very superior finish, manufactured in Philadelphia and New York, and fully equal to any of the French importations. The locks, fastenings, and hinges of these and all other rooms in the house, are silver plated, manufactured by Mr. Rogers of Seventh street, and are highly creditable to him as a master of his profession. Superb transparent window shades, on rollers, painted by William Gibson of Philadelphia, are considered superior to any of the French importation. These shades are in all the windows of the first story of the main house, back and front, and are very ornamental.

*G. Library*, containing 500 square feet; the windows running to the floor and communicating with

the front portico. A large bay window, looking south on the lawn, is filled with ornamental stained glass, executed with great effect, and much admired by every one. The ceilings are panneled and ornamented with carved mouldings, enriched with gold; the entablature extends round the room and finishes over the windows and sliding doors, supported by enriched anteas. The compartment of the ceiling is decorated with ornaments, emblematic of the arts; the centre, of circular form, represents Raphael's splendid painting of Jupiter from the fresco painting in the hall of the Vatican; a fancy border with gold rosettes in pannels, encloses the compartment. The doors are in imitation of black walnut, which has all the sombre, grave, and at the same time substantial character so essential to a study. The room is filled with book cases, of the same material, made in the Gothic style, from designs by Mr. Johnson, who is entitled to great credit for his drawings and drafts of these and of various other designs in different parts of the building. On the broad frieze, below the heavy block cornice on each book-case, are carved letters of the Gothic or old English text, giving the contents of each case in the following classification and order: on the frieze of

No. 1.—History, Biography, Voyages, and Travels.

No. 2.—Law, Politics, Political Economy, and Trade.

No. 3.—Poetry, Religion, Metaphysics, Oratory, Drama, and Music.

No. 4.—Antiquities, Architecture, Sculpture, Painting, Games, and Sports.

No. 5.—Romance and Fiction, Souvenirs, Magazines, Portraits, and Scenery.

No. 6.—Botany, Rural Affairs, Mineralogy, Geology, Zoology, Ornithology, Conchology, Chemistry, Medicine, Arts, and Trades.

No. 7.—Classical and Polymathic Writers, Languages, Dictionaries, Grammar, Education, Mathematics, Natural Philosophy, and Miscellaneous.

H. *Study*, with doors communicating with the library, drawing room, and conservatory of plants on the south, with a window opening on the lawn to the south-west. This is a neat and retired apartment, furnished with revolving chairs, carpets, French escritoires, book-cases, &c.

I. *Passage from Library to Conservatory*, with window south-west.

K. *Private Staircase* to chamber in second story over the south-wing.

*L. Lobby.*

*M. Conservatory*, 25 by 31 feet with glass sash on the sides and top, and a neat stageing for choice flowers in bloom, kept constantly supplied from the large hot-house.

*N. Pump* used to draw rain water from cistern in basement story, which receives the water from the roof of the main building, and contains about 1500 gallons.

*O. Basement Story* under conservatory, with stairway to communicate, in which is a furnace and boiler with iron pipes conveying the hot water round this apartment, for heating the air in winter, and effectually answering the purpose, and are superior to the brick flues. The plan and workmanship executed by the skilful and enterprising founders and machinists, Morris, Tasker and Morris, of Philadelphia, who also executed in a very satisfactory manner various other work in their line. On the eastern front of the conservatory, is a niche in mastic cement containing a carved figure of Flora; also in the corresponding niche in the northern wing, a figure of Ceres. These and other statues, to be described hereafter, were executed by Rush, in whose work the great genius of his distinguished sire is traced, and by whose pliant hand the inanimate log is suddenly made to start into all the semblance of life and beauty.

P. *Breakfast Parlor*, similar in size and finish to the library, constitutes the north wing of the main building, that and the library forming the two extremities; all the intermediate rooms communicating by sliding doors, and when those are thrown open, forms an unbroken connection throughout, with a large bay window of stained glass, similar to that of the library, looking to the north-west, in front of which is a grove of trees, surrounding the summer and ice house. The centre of this ceiling represents Mars in his Chariot (from the beautiful painting of Raphael, in fresco, in the Vatican), encircled with festoons of flowers, and the richest specimens of Audubon's coloured birds, &c. The compartments closed by long pannels, having in the centres grape vines and fruit, and in the angles at the corners, heads representing the seasons, in appropriate characters and designs. The doors in this apartment are in imitation of Spanish mahogany, combining richness and warmth of tone. It contains three front windows with sash extending to the floor and opening on the portico, which can be used as doors. The furniture is mahogany and rose wood, with a Saxony medallion carpet, &c., &c.

Q. *Pantry*.

R. *Butler's Closet*, communicating with breakfast room and passage to kitchen. This closet is very conveniently constructed with a private outside door,

and a door also inside, so that articles can be placed in the closet by the outside door and received inside by the other door, without the necessity of a servant entering the parlor; and communication may also be had with the domestics by means of speaking tubes from the parlor to the kitchen.

S. *Fire Proof.*

T. *Private Stairs* to second story.

U. *Small Conservatory* in front of kitchen.

V. *Kitchen*, 31 by 18, containing cooking range, constructed by Julius Fink, cistern pump, hydrant for cold spring water, also for hot water, boilers, &c.

W. *Back Portico.*

X. *South Passage* to cellar and basement of Green House.

Y. *North Passage* to kitchen cellar and Wine Vaults.

Z. *Steps and Entrances* to kitchen.

AA. *Steps and Entrance* to conservatory, front of the kitchen.

The plastering of the inside of the house is executed in a very superior manner, with rich cornices, mouldings, and other ornaments, all of which was done by James Frankland, plasterer, residing in George street, between Schuylkill Fifth and Sixth streets, north side. The outside of the main building and museum is covered with mastic cement, which is far superior in beauty of finish and durability to the ordinary rough casting of lime, &c.; no lime enters into the composition of the mastic, which consists of boiled linseed oil, of a thick consistence, which, with the oxides and carbonate of lead, clean bar sand, and other ingredients, mixed with great care, and put on with an experienced hand, forms a cement impervious to water, hard as a stone, and of great durability. It is of great importance to have a master-hand in executing such work, and the proprietor can recommend with great confidence James Frankland, as a man fully qualified and perhaps the best qualified, at present, in this country, for such work.

Under the building are cellars containing about 3300 square feet, in which are two large hot air furnaces, constructed by Mr. Potts, of Market street, and built by Aaron Fogg, which answers effectually the purpose of distributing heat throughout the whole house; also a superior force pump with air chamber, &c., to raise the water from the bottom of a well, a short distance from the house, and con-

vey it to a large cistern in the attic story, by which water is distributed in hydrant pipes through the house, supplying baths, kitchen, fountain front of the house, &c., &c.

These fixtures and all the plumbing in the main building and hot-houses, were executed by Messrs. Wright and Hunter, plumbers, Eighth street below Market, which were all finished in the most superior manner, and highly creditable to them; and the proprietor takes great pleasure in recommending them to all persons who build houses, as highly worthy and enterprising mechanics, fully masters of their profession, and who attend personally to their business.

The second story is divided into 15 rooms, 5 of which contain an area of 400 square feet each. The ceilings are decorated with Raphaelese and Arabesque ornaments, interspersed with flowers and figures, forming the different compartments and designs in each room: such as Power or Force by Raphael, Night and Day, Flora, Juno, &c., &c.

The chambers are covered with Saxony and Brussels carpet, and the furniture rose wood, walnut and mahogany, most of which was manufactured in a superior manner by the industrious and enterprising Robertson, No. 137 Walnut street.

One of these rooms is used as a picture gallery, the walls of which are covered with numerous splendid paintings, by eminent artists of Europe and America ; among which are the following subjects :

*Orphans at the Grave of their Mother* ; an interesting and highly finished picture by *Rochen*.

*The Poor Officer's Widow receiving Alms from a Pensioner of L'Hotel des Invalids* ; a picture full of sentiment and truth, by *M. Pages*.

*The Convalescent* ; a very highly finished picture, by *Midi*.

*The Retreating Arab—Recollections of the Campaign of Egypt* ; a fine painting by *H. Vernet*.

Two pictures of “*Children playing the Soldier and Postilion* ; very excellent composition by *Jacquand*.

*Cattle Piece* ; a choice picture by *Berri*.

*Moonlight—the Ship Wrecked and on Fire* ; a very choice painting by *Poittevin*.

*The Thunder Storm and the Cherished Dog* ; charming composition by *Beaume*.

*The Impending Storm—Friends in Danger*; a highly finished and interesting composition by *Dereria*.

*The Mother's Fright*; an interesting picture by *Franquelin*.

*The Echo*, a lady in the foreground touches the guitar, a cavalier in the distance takes up and continues the strain, a complete picture by *Roqueplan*.

*Devotion*; a large and splendid painting, a highly creditable production by *Street*.

*The Ramble in the Country*; a gentleman cutting Petrifications from a rock, an interesting picture by *Cibot*.

The windows in this room open to the west from which the most delightful scenery and landscape meet the eye; and on every side, the most pleasing scenes present themselves to view. The touching aspect of delightful nature, the variegated verdure of the forests of fruits and shrubbery, the soft agitations of the foliage, the sweet warblings and enlivening strains of the feathered choir, chaunting their rural songs, the glassy surface of the silent waters, and the daisied borders of the silver lake; the solemn and stately march of men returning from their daily toil, the graceful movements of the generous and

noble steeds, with the rambles of innocent lambs, all in view. Who would not rather seek in these delightful retreats these pure and simple pleasures of nature, so delicious in recollection, and productive of joy so pure, so affecting, so different from what is acquired amidst the noise and clamour of a crowded city, and the bustle, care and toil of an active business, and yet how loth are we to exchange ! What purity of sentiment, what peaceful repose, what exalted happiness is thus inspired ! How far more interesting to the heart are the delightful occupations of rural industry than the dull and tasteless entertainments of a dissipated city, and how much more easily the most excruciating sorrows are pleasantly subdued on the fragrant borders of a peaceful stream, than in the midst of those treacherous delights which occupy the court of kings !

In the centre of the roof of main building is erected an octagonal observatory, supported by eight Grecian columns, with antique caps ; also eight sets of sash doors ; opening and communicating with a balcony, which forms a walk of four feet wide around the same, enclosed by a neat Chinese railing. It is on an elevation of more than 500 feet above the level of Philadelphia. Here may be seen with the naked eye vessels plying on the Delaware, the various public buildings, and churches of the city, Girard College, the villages of Mantua, Hamilton, Roxborough, Chesnut Hill, &c., &c. ; and in the in-

tervening distance, the most fertile and luxuriant valleys, clothed with vegetation, forests of fruit and groves of shrubbery, extensive meadows, and beautiful lawns, dotted with cottages, far as the eye can reach. From this view also the grounds and buildings of Mr. Carpenter can be seen in *coup d'œil*. The various buildings, with their neat and elevated spires, the beautiful lawn subdivided in neat and fanciful beds, with capacious gravelled walks; the extensive garden enclosed in a richly ornamented Chinese open-wood fence, &c., &c.

On the west, a short time before sunset in autumn, the most pleasing and interesting scenes present themselves to our view. The brilliant sun, sinking behind the elevated boundaries of the Wissahiccon and Schuylkill, tinges the autumnal foliage of the forest with its golden rays :

How beautiful are those skies at eve,  
As the sun in splendour set,  
While darkness hovers on the eastern wave,  
Which the evening rays forgot.

The feathered choir with melodious warblings, hastening to seek their mossy cells—a soft, a silent, and serene repose. The lively flocks quitting their rich pastures to seek their evening folds. How pleasing is the spot, from which the home of birth, infancy, and childhood can be seen : and who is it that does not prefer his native fields to any other place—

not that they are more beautiful, but because he was there brought up? The spot on which we passed our infant days possesses a secret charm, an inexpressible enchantment, superior to every other enjoyment. No other spot on the face of the earth can equal that on which the gambols of our infant days were passed without inquietude or care—without even the use or thought of drugs and medicines. In those delightful days of early youth the trivial event of even finding a bird's nest is capable of affording unbounded pleasure; what happiness I have experienced from the caressing of the little captive, in teaching it to pick its victuals from my mouth, while its wings fluttered with gratitude, and its thankful heart throbbed through its breast with joy against my hand. The mind also contemplates the pranks of school, the sprightly aberrations of boyish days, the wanton stories of early youth, our plays and pastimes, and all the little hopes and fears of infancy with fond delight. With school companions and desk mates, how various are the changes which the lapse of time has made? Some of them in prosperity, some in adversity; some in honor and high standing, others in dishonour and degradation; some in the splendour of wealth and affluence, and others in poverty and want; some are roaming about in distant lands without a fixed abode, or a home; others have remained in the land of their nativity; some are single men, and others at the head of a family, with a

loving wife and fond children, to greet their arrival home.—What can be more delightful to a business man, or to a professional man, than his dear wife and darling children; and how pleasing is it to see the studious and industrious man, abandoning his recondite and laborious researches, escape from the labyrinth, and find in the innocent and simple enjoyments of his children and those about him, more happiness, tranquillity, cordial sensation and intellectual delight, than all the prosperity of fortune which a lucrative business will insure, or even that the arts and sciences can afford to their most ardent and enthusiastic votaries.—Many have long since been forgotten in the hollow cell of the silent tomb. Such are the changes of all human affairs and the uncertainty of every thing which appertains to earth.

On the south-east you observe the Museum, an oblong building in the Grecian temple style, with porticos front and back, supported by four columns each, with niches containing statues of Minerva and of Eloquence by Rush. The inside of this building is finished with a gallery and opening in the centre which is reached by a staircase in the rear. The first floor is intended for collections in Ornithology, Mineralogy, Geology, Conchology, Entimology, Botany, &c., in neat mahogany cases; also cabinets of ancient Coins, Medals, &c. The gallery is appropriated for objects of Zoology, and for assorted specimens in the various departments of Natural History,

arts and sciences. Over the western portico is a small room fitted up for bees; and so constructed that the bees may be seen at work from the inner side of the building by means of glass partitions, &c. Under the museum is a cellar, for storing boxes, packing, &c.

On the north-west is seen a beautiful octagonal Summer House, on which rises, through a group of trees, an octagon dome, surmounted by a spire 40 feet high, with an image of Mercury as a vane, carved by Rush and painted by Woodside; a beautiful carved figure on one of the octagonal divisions of the roof, also by Rush, representing a youth in a shivering position seated on blocks of ice, with his mantle drawn around him. The lower part of the building is finished with 8 columns, antique caps, similar to those on the Museum, and enclosed by 8 double sash doors opening on the lawn, on all sides. Under this is an Ice House, cut out of the solid rock, containing when full about 1300 cubic feet of ice.

Near the entrance at the south-east gate, is seen the Hot House, covering an area of about 6000 square feet, and enclosed by a sash, containing over 25,000 lights of glass: in the rear of which and subterraneous are six hot air furnaces, connected with brick flues of about 800 feet in length, built by Robert Luther of Philadelphia, which answers effectually the purpose of preserving the plants during the most severe and inclement weather of our winter months.

The building is divided into three apartments, and each can be regulated of different temperatures by separate furnaces and flues, so as to suit the variable degrees of temperature required by plants coming from all parts of the globe.

On the south is seen the Kitchen Garden, covering an area of 45,000 square feet of ground, with six spacious graveled walks, crossing each other at right angles. These walks, as well as others comprising the various avenues of the lawn, are made by a depth of two feet of solid stone loosely thrown in and Macadamised on the top, and then covered with a thick stratum of red gravel from Coates's street, near Fairmount. These, and the whole of the ground plan, was constructed under the direction and supervision of Edwin M. Mather, ornamental gardener, of Pine street, Philadelphia.

On the west of the main building is a neat cottage of stone, 20 by 40 feet, two stories high, which is occupied by Mr. Allen, the farmer; and adjacent to it is a cottage barn for cows and the working horses employed on the farm. On this building is a neat spire of about 25 feet, surmounted by a vane representing a mermaid, a copy of that on the Tower of the Winds. On the east of the farm cottage is a spacious barn, 80 by 50 feet, with a wing on each side, for coach-house, harness room, wagon-house, &c. The wing on the south is supported by piers and truss girder, and open below so as to drive un-

der for shelter, affording also a convenient place to water and clean the coach horses, &c., having a pump and other conveniences. On the western end of the barn, on the lower floor is stabling for carriage and saddle horses; the stabling, and the whole of the first floor and the second story of the wings are plastered with three coats, and the walls and ceilings finished similar to dwelling houses. On the centre of the building, is a handsome steeple, one hundred feet from ground floor, surmounted with a vane representing a figure of Diana with bow, arrows and hound, carved by Rush and painted by Woodside. On the south of the barn in the meadow is a neat Spring House, two stories high, over a never-failing spring of water, on which rises, through a copse of trees, a neat spire surmounted by a vane representing Neptune, neatly carved by Rush and painted by Woodside. This spring with several others which run through the ground and directed to this point by subterranean aqueducts, supply two artificial lakes stretching to the west several hundred feet in length, and in width north and south about 100 feet, with a depth of 8 to 10 feet at the dam. It is advantageously shaded on the south by a small strip of wood which gives the spot a romantic appearance. These lakes were made at a great expense; and the proprietor has called them Silver Lakes, from the beauty of nomenclature as well as a facetious signification from the quantity of silver sunk in their waters.

No architect was employed about the buildings;—the plan being that of the proprietor, assisted by Mr. Nathan Smedley, carpenter and chief builder, to whom great credit is due for his talents and skill in carrying out the various plans, as well as for numerous original designs. The proprietor is also greatly indebted to him for his assistance in projecting the design and plan of the main building and all the out-houses on the grounds; also for his faithful and indefatigable attention in superintending the work from the first entrance of the spade in the ground to the last nail which was driven, and the finishing stroke of the painter. The proprietor also takes this opportunity, of recommending Mr. Smedley as a carpenter and builder of the highest order of qualification, and as a prudent, careful, honest and industrious man, and worthy the full confidence of any person in town or country who may design to have buildings erected in the best manner with as little waste and unnecessary expense as possible. Great credit is also due to Mr. William Johnston, draftsman, for his faithful and accurate delineations and drawings of the mouldings, cornices, and various devices made use of in and about the building; also to the following artisans who contributed severally their labors to make up the building from its commencement to its finish—all of which was performed in the most satisfactory manner.

LIST OF  
ARTISTS, MECHANICS, ETC.,

*Who Contracted for Various Parts of the Work.*

*Chief Builder.*  
N. Smedley.

*Stone Masons.*  
Abraham Culp,  
T. Glackins,  
W. White,  
J. Smith.

*Plasterer.*  
James Frankland.

*Painters.*  
Joel Thorn,  
Peter Field,  
Asbury Regar.

3\*

*Artists and Ornamental  
Painters.*

N. Monachesi,  
John Gibson,  
William Gibson.

*Ornamental Gardener.*  
Edwin M. Mather.

*Gardeners.*  
James Gallagher,  
Aquilla Pasco.

*Marble Masons.*  
Frederick Fritz,  
Thomas M. Birchell,  
W. H. Brown.

*Granite Masons.*  
Coffin & Biddle,  
S. Hoxie,  
Charles T. Depree.

*Bricklayers.*  
Aaron Fogg,  
R. Luther.

*Iron Founders.*  
Morris, Tasker & Morris

*Upholsterers.*  
W. C. Edwards,  
Thomas Finly.

*Carpetings.*  
J. B. Orne,  
Hastings & Phillips.

*Scagliola Columns.*  
Kelly & Farly.

*Plumbers.*  
Wright & Hunter.

*Blacksmiths.*  
Thomas Armitage.  
Jacob Dull, Jr.,  
S. Coulson.

*Tinsmiths.*  
George Johnson,  
Thomas Y. Morris.

*Locks, Bells, Hinges and  
Plating.*

Peter Rogers.

*Carvers.*

Bolton & Hamilton,  
John Otton,  
John Rush.

*Plate and Window Glass.*

Guy, Lussac & Co., Paris,  
Coffin, Hay & Bowdle,  
A. & B. Haines.

*Looking Glasses and Gild-  
ing.*

C. N. Robinson,  
Spencer Nolen.

*Wire, Screws, and Trel-  
lises.*

Wickersham & Davis.

*Chandeliers, &c.*  
Cornelius & Co.

*Cabinet Makers.*

Thomas Robertson,  
Crawford Riddle,  
Samuel B. Bailey,  
J. & H. Crout,  
W. C. Edwards.

THE following Catalogue of Names, embrace persons who furnished materials of different kinds for the buildings and various improvements on the grounds; also, the operatives, as far as could be ascertained, who were employed at the work.

Atherton, H.	Bogan, Benjamin
Allen, William	Buddy, Samuel
Archer, Abel	Brown, William
Akin, William	Brown, John
Armitage, Thomas	Beck, Frederick
Atherton, William	Booth, James H.
Allen, James	Bisher, Samuel B.
Archibald, John	Bladen, George
Ashridge, Abraham	Bell, Francis
Allison, C.	Bailey, Samuel B.
Abbot, Theodore	Brooks, Joseph
Abbott, Miles M.	Burns, Levi
Albany, Levy	Bailey & Kitchen
Andrews, William	Bruner, A.
Allen, Peter	Bouvier, M.
Burns, Michael	Burgin, J.
Brownholtz, Joseph	Brooks, David
Bolton, William P.	Bisbing, Jacob M.
Bard & Lamont	Brooks, John W.
Barber, J. & J.	Burtman, H. C.
Bennet, David	Baeder, Charles
Brown, James	Bonsall, William
Broadhead, John H.	Burns, William
Birchell, Thomas M.	Buck, Robert
Barnard, Joseph S.	Buley, John
Bolton & Hamilton	Cox, Charles
Brown, Wm. H.	Cornel, Alexander
Brown, A.	Cross, William
Bisbing, Jacob	Carmody, Thomas
Buck, James	Carter, Amos
Bysher, Jacob	Coffin & Biddle
Barr, Henry	Culp, Abraham
Bond & Pauling	Culp, Samuel
Breason, James	Coulston, Sylvester
Buest, Robert	Coulston, William
Basketter & Marsh	Crout, J. & A.
Benton, A. & Co.	Cuthbert, Allen
Burk, Joseph W.	Colwell, S.
Brano, Joseph	Coggins, David
Barr, William	Cressman, Henry

Chew, William S.	Duke, Bernard
Coggon, Abraham	Davis, James P.
Callen, John	Dull, Jacob, Jr.
Carse, John	Dickinson, John
Crawford, John	Dehr, P.
Cruse, Daniel	Diver, William
Collins, Thomas	Dickey, Thomas
Carpenter, Aaron	Dickinson, Joseph
Croskey, Henry	Daily, David
Combs, John R.	Davenport, R. W.
Conwell, Edward	Duhring, H.
Conglum, T.	Dallet, E.
Colton, John	Davis, Thomas
Capewell & Brother	Degory, John M.
Campbell, Peter	Donald, J.
Conoroy, John	Doah, Joseph
Clymer, John	Dilastatius, Alfred
Carney, Edward	Dowling, Edward
Coates, Joseph P. H.	Elder, Henry S.
Cook, James	Evans & Wister
Clifford, Patrick	Elliott, John
Cobb, James	Esler, Benjamin
Chambers, William C.	Ellis, Jonathan
Cox, Gideon	Erwin, Joseph
Cornelius & Co.	Evesham & Colsher
Chatterton, John	Elliott, N.
Coffin, Hay & Bowdle	Edwards, W. C.
Conrad, James M.	Engard, W. H.
Cropper, S. P.	Engleman, Daniel W.
Clark E.	Eldridge & Conrad
Curtis & Hand,	Evans, Oliver
Coverly, George W.	Emerick, George
Campbell, John	Eiserman, Charles
Cameron, Robert	Engle, Delany
Casner, J. F.	Engle, Aaron
Cannon, J.	Engle, George
Crout, Joseph R.	Erwin, Joseph
Campbell, James	Frankland, James
Cross, William	Farringer & Walter
Davis & Williams	Freeman, T. W. L.
Donley, David	Fritz, Frederick
Depree, Charles T.	Fillman, Charles
Dreer, J. & J.	Fogg, Aaron
Divine, Hugh	Feaster, John
Dulap, Jefferson	Fink, Julius
Dager, William	Frankland, Henry, Sen.

Forsyth, P. B., & Brother	Haines, A. & B.
Fickel, Jacob	Hansell, A. R.
Fisher, Samuel	Hoxie, Solomon K.
Field, Peter	Hall, Thomas
Fisher, Peter	Hamilton, Charles
Finley & Co.	Hubbard, William
Furness, John D.	Harper, John
Fisher, Henry	Hudson, William
Fisher, C.	Hubbard, William, Jr.
Ford, Robert H.	Henry, Solomon
Fort, R.	Hoyt, Jonathan
Frankland, Henry, Jr.	Hinkle, Peter B.
Flanagan, Matthew	Henry, William
Fitch, George	Hand, Stephen
Given, Thomas G.	Hutchinson, John
Glackins, S.	Hays, Jesse
Gaskill, A. W.	Hastings & Phillips
Gerehardt, Jacob	Hinchman, Jacob
Gallagher, James	Hart, Daniel
Garvin, Anthony	Horner & Sons
Green, John H.	Headman, G. & D.
Gear, Ephraim	Herbert & Davis
Gracy, John	Haines, Reuben
Gibson, John	Haines, Thomas
Gibson, William	Hanna, George
Graham, John	Harding, John
Graff, Daniel	Hipple, Albert
Goode, William	Hoge, Peter
Guyer, William	Harris, Thomas
Gowen, James	Hunter, William
Gither, Jacob	Hartley, George
Gray, Daniel	Hunter, William A.
Guy, Lussac & Nolens	Hutchinson, Hugh
Given, James	Idel, George
Gardner, William	Johnson, George R.
Gibbs, Job R.	Johnson, Isaac
Gibson, George H.	Jeffreys, Edward
Gibson, William	Johnston, William
Hoffey, John	Johnston, Charles
Hart, Daniel	Johnson, Jonathan
Hall, James	Jacobs & Corroy
Haraden, J.	Johns, Joseph
Hong, Levi	Johns, William
Homer & Hughes	Johnson, James
Hocker, C. M.	Jones & Reynolds

Johnston, Clinton	Le Jamtree, A.
Jones, Joel	Lukens, C.
Johnson, William	Lang, John
Jones, J. E.	Landreth & Munris
Johnson, Thomas R.	Laws, L.
Johnson, George	Miller, James
Jacobs, Henry	Maule, Wm. W.
Jones, Asbury	Mallory, H. S.
King, William	Masters, George
Keyser, Samuel	Miller, John G.
Kimball, A.	McCauly, Lawrence
Kavely, William	Megarge, Samuel
King, John	McCurly, Lawrence
Kelley & Farley	Matlock, T.
Kernan, James	Mather, Edwin M.
Kemp, O.	McDowell, John
Kulp, Abraham B.	Marshall, Davis
King, Henry	Muzzy, William M.
Kruger, Louis	Miller & Brother
Kellett, Robert	Meade, Patrick
Keller, Thomas	McGlen, Francis
Keyser & Gorgas	McFaden, William
King, Keyser & Co.	Montgomery, John
King, Charles M.	McDonald, William
King, Martin	Meany & McDonald
Linton, James	Marshall, George
Lewellen, William	Mooney, John
Leibert, P. & C.	Martin, Hugh
Lovett, Thomas	Mills, Charles
Levering, Hugh	McMahon, William
Lindsay, Joseph	McGonley, John
Long, John	McGinley, J.
Lockart, William	Monachesi, N.
Levering, Terrance	Markle, Joseph
Luther, Robert	McGrath, William
Levering, William	McMahon, William
Linnard & Sons	McKain, J.
Libberman, John	Morris, Thomas Y.
Little, James	Martin, Jacob
Lye, Henry	McCartney, Thomas
Lyons & Hart	Mahenney, Daniel
Lord, G. W.	Maslin, M. M.
Lohman, Isaac	Manderson, A., & Son
Lesly, R.	McMahon, John
Leadbeater & Son	Mahony, Timothy

Major, James	Quigly, Alexander
McKenny, Peter	Quinn, James
Martin, Henry	Regan, Wm. H.
McKnight	Regar, Asbury
McDevitt, John	Regar, Jacob
Mahon, Daniel	Reed, William
McPherson, Robert	Randolph, G.
McGrath, Jeremiah	Reevely, William
.Meeser, Henry	Randolph, Samuel, & Co.
Miller, Abraham	Reeves, Elwood
Mitchell, James	Richards, E. H.
McMichael, Samuel	Richards Mark
Mason, Phillip A.	Redinger & Minster
Myers, Claghorn & Co.	Rittenhouse, George
Metz, George W.	Robb, Thomas
Meyer, C.	Rex, Wm., Jr.
McIntyre, Robert	Righter, John
McCann, George	Rittenhouse, Jonathan
McFetrich, John H.	Robb, B.
Maxwell, Ed.	Rittenhouse, Joseph
Miley, John	Randolph, Garrett
McClain, Thomas	Ryan, James
Naglee, John & Son	Rogers, Peter
Nolen, S.	Reeves, Joel
O'Brien, Daniel	Repshire, Jacob
Orne, J. & B.	Roberts, Anthony
Potter, George	Robertson, Thomas
Parry, Edwin	Riddle, Thomas
Pauling, John	Rice, J.
Potts, William F.	Robinson, E.
Perry, Robert	Remington, J.
Pierson, John C.	Riddle, Robert
Pollock, J. R.	Richardson, Lemuel
Phillips, George	Rehler, John
Pullinger, James	Rambler, Peter
Pullinger, Henry	Ripple, S.
Patterson, Thomas	Rudolph, George
Pfeiffer, George	Reed, Obed
Pascoe, Aquilla	Reed, William
Patton, Robert	Richards, S.
Paxson, R., & Son	Robeson, Henry
Patton, James M.	Reed, J. D.
Patton, James, Jr.	Robinson, William
Parry & Randolph	Rogers, William
Potts, L. M.	Rugan, George

Rankin, Andrew	Tams & Co.
Ross, Walton	Taylor, William
Ralfsnyder, Stephen	Trueman, John
Seckler, George	Thomas, Francis
Steel, Jos. J.	Tracy, John
Sell, Isaac & William	Thompson, M.
Smedley, Nathan	Trump & Sons
Smith, James	Thorn, Benjamin V.
Stackpole, C.	Thorn, Thomas E.
Stewart, James	Thorn, Henry
Smith, William	Unruh, George B.
Stuart, Martin	Valentine, J. H.
Savery, William & Thomas	Volume, Jeremiah
Stetson, William	Williams, R. A. & J. J.
Smith, Louis A.	White, William
Schmith, Martin	Wood, William
Saulsbury, John	Walton, W. P.
Stevens, Samuel	Woodside, John H.
Smith, Isaac	Weller, W. P.
Smith, Michael	Witman, George
Smith, John	Ward & Wardell
Street, Robert	Walters & Souder
Simons, Wayne & Co.	Wainright & Gillingham
Shunk, Isaac	Welsh, Francis
Snyder, Henry	West, F. W.
Swan, William	Wickersham & Davis
Smedley & Sharpless	Whetham, J. & J. D.
Schrack, C.	Wolff, Daniel
Simons, Nathan	Wright & Hunter
Semplin, George	Wood, William
Stackhouse, Robert	Wayne, William
Stuart, James	Williams & Co.
Sheppard, William	Wilson & Roberts
Stewart, John	Wolbert & Herkness
Snider, George	Wagner, William
Supplee, Davis	Weeber, Robert
Scott, Thomas	Weigner, Jacob
Springer, Enos	Wilson, William
Thornton, James	Watson, John H.
Thorn, Joel T.	Young & Warner
Truman, Joseph T.	Yarnell, D. D. & Co.
Thibault, T.	Zell, Andrew
Taylor, James	Zell, Thomas, & Co.
Thomas, Moses & Son	Zantzinger, George
Thomas, D. D.	







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